

Friday, February 15, 2002, 8 p.m.
Church of the Redeemer

Choral Music on Campus
Presents

Celebration in High Voice

a concert featuring the

University of Toronto Women's Chorus

Robert Cooper, conductor

Mia Bach, piano; Shawn Grenke, organ

Syracuse University Women's Choir

Dr. Barbara Tagg, conductor

Leigh Gobrogge, piano

PROGRAMME

Combined Choirs

Ruth Watson Henderson*

Pavel Chesnokov

Johannes Brahms

Come Ye Makers of Song

Gladsome Light

Ave Maria

Dr. Barbara Tagg & Robert Cooper, conductors

Syracuse University Women's Choir

Dr. Barbara Tagg, director

Allan E. Naplan

Z. Randall Stroope

Al Shlosa D'Varim

Magnificat

Julianne LaSala, second accompanist

Kate Yackel, soloist

Crystal LaPoint

Four English Songs

Come Ho!

Ode to Solitude

Memory

Hey Nonny No!

Selections by *The Mandarins*

Karl Jenkins

Irish folk tune

arr. Percy E. Fletcher

Gerald T. Smith

Andiemus from *Songs of Sanctuary*

Follow me down to Carlow

This is the Day

INTERMISSION

University of Toronto Women's Chorus

Robert Cooper, director

Four Motets

Nigra Sum

Cantate Domino

Natalie Rogerson, soprano

Michelle Minke, soprano

Ave Maria

Dulcissime Maria

Kristin Mueller, soprano

Pablo Casals
Rupert Lang*

Francis Poulenc
Gioachino Rossini

Franz Schubert

Ständchen

Giles Tomkins, baritone

Gustav Holst

Choral Hymns from the Rig Veda

To the Dawn

To the Waters

To Vena

Alyssa Michalsky, harp

Paul Halley*

The Grey Selchie

Lindsay Isaac, soprano

arr. David Elliott*

Old MacDoodle Had A Band

Combined Choirs

Donald Patriquin*

J'entends le moulin

William Lycan

Shenandoah

Leon Dubinsky*

We Rise Again

arr. Lydia Adams*

Katheryn Henderson, soloist

Robert Cooper, Dr. Barbara Tagg, conductors

* Canadian Composer

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Programme Notes

by ALEX CARPENTER

Ave Maria, op.12

JOHANNES BRAHMS

Born May 7, 1833 in Hamburg, Germany

Died Apr 3, 1897 in Vienna, Austria

Brahms composed his setting of the famous text of Ave Maria in Göttingen in September of 1858. It is scored for four-voice women's choir and orchestra. An alternate version for choir and organ also exists, and some scholars have suggested that the nature of the orchestral writing suggests Brahms may well have conceived and written the organ version first, later adapting it for string orchestra and paired winds. His setting of Ave Maria is a work of great gentleness, a tender andante that rocks back and forth in 6/8 time with beautifully simple melodies. Brahms' setting is very clear and often declamatory, with some parts of the text repeated freely. "Ave Maria," each time it appears, is sung to the same melody, which also begins and ends the piece. The traditional text of is abbreviated here; the final phrase is omitted. Brahms' Ave Maria was premiered in Hamburg at Michaeliskirche in 1859 by the Frauenchor under Brahms' direction.

Nigra Sum

PABLO CASALS

Born Dec 29, 1876 in Vendrell, Catalonia

*Died Oct 22, 1973 in San Juan,
Puerto Rico*

Casals is best remembered as a cello virtuoso and conductor, and as a human rights activist and outspoken pacifist. He was also a composer, whose oeuvre is small but interesting. His works are not often performed, and very little of his music was published during his lifetime, but his overriding passion and humanity, evident in his performing, are echoed in his compositions and account for their endearing character.

Nigra Sum numbers among Casals' sacred vocal pieces. It was originally composed for two and three boy sopranos. It is

a traditional work, strongly rooted in the 19th century. It is most remarkable for its simple sincerity, and it exemplifies many of the best aspects of Casals' sacred vocal music. Casals likely composed Nigra Sum with Monserrat in mind, as this was where most of his choral music was first performed.

Choral Hymns from the Rig Veda

GUSTAV HOLST

Born Sep 21, 1874 in Cheltenham, England

Died May 25, 1934 in London, England

Near the turn of the century, English composer Gustav Holst, like many other Westerners at this time, was fascinated by the culture of the East. Sometime after 1898 he became very interested in Sanskrit and the religious literature and poetry of India. Holst even learned rudimentary Sanskrit in order to make his own translations of texts he wish to set. He was drawn to the texts of the Rig Veda—a collection of over 1000 hymns praising the ancient gods of India—for their mystical character, and he translated twenty of them himself. Between 1908-1912, Holst set fourteen hymns from Rig Veda. The fourteen hymns are divided into four groups, and "To the Dawn," "To the Waters," and "To Vena," come from group three. They are scored for women's chorus and harp, and date from 1910. "To the Dawn" combines gentle singing with a delicate arpeggio accompaniment, while "To the Waters" features some very unusual time signatures. The mystical "To Vena" is the third hymn in this group, which also contains the hymn "To the Travellers."

The Rig Veda hymns are part of a larger group of pieces belonging to Holst's so-called "Sanskrit period," including the opera Sita of 1906, the opera Savitri of 1908 and the choral work The Cloud Messenger of 1910. The Rig Veda choral hymns were quite popular during Holst's lifetime, but are now performed infrequently.

Ständchen

FRANZ SCHUBERT

Born Jan 31, 1797 in Vienna, Austria

Died Nov 19, 1828 in Vienna, Austria

This delightful work was composed as a surprise birthday present in July 1827 for a girl, Louise Gosmar. Schubert set the words by Franz Grillparzer for alto solo, female voices and piano in just three days. This performance features a baritone solo rather than an alto solo.

Dolcissima Maria

GIOACCHINO ROSSINI

Born Feb 29, 1792 in Pesaro, Italy

Died 13, 1868 in Paris, France

Rossini's *Dolcissima Maria* (Mary, our Mother) was composed in 1812. It is a short work for women's chorus, soprano soloist, and piano accompaniment. It begins with a gentle tutti statement of the text "Maria dolcissima, madre d'amour," supported by delicate staccato broken chords from the piano. The mostly homophonic tutti statements are separated by short passages sung by the soprano soloist, with the piano changing to a solid chordal accompaniment underneath. The tutti, with each return, sings the same text,

"Maria dolcissima..." The choir is finally joined by the soprano soloist as the work builds to its powerful forte conclusion: the vocal texture thickens, along with the piano accompaniment, which now supports the full choir with repeated chords and octaves.

We Rise Again

LEON DUBINSKY

We Rise Again is a hit song by the well-known Canadian pop-group, The Rankin Family, of Nova Scotia. It was written by Leon Dubinsky and arranged by Lydia Adams who, like the Rankins, values her musical roots in the Cape Breton Highlands of Canada's east coast.

J'entends le moulin

DONALD PATRIQUIN

The text of *J'entends le moulin* oftentimes appears to be nonsensical due to its "game of rhymes" where the final syllable of each line must rhyme with the "tends" of "J'entends". Nonsensical or not - it's great fun to sing and play the game. Donald Patriquin teaches music at McGill University in Montreal, Quebec.



Texts

Gladsome Light

Music: Pavel Chesnokov

Words: Russian Orthodox Liturgy

Let us who mystically represent the
cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all earthly cares,
that we may receive the King of All,
who comes invisibly upborne by the angelic
host.

Alleluia, alleluia, alleluia.

Ave Maria

Music: Francis Poulenc

Words: 15th Century

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us
sinners,
now and at the hour of our death. Amen

The Grey Selchie

Words and Music: Traditional
Arr. Paul Halley

In Noraway there sits a maid.
Ye-loo my baby she begins.
Little know I my child's father,
Or if land or sea he's living in.

Then there arose at her bed feet
An grumley guest, I'm sure it was he,
Saying here am I, thy child's father,
Although that I am not comely.

I am a man upon the land,
I am a selchie in the sea,
And when I am in my own country,
My dwelling is in Su Skerrie.

Then he hath taken a purse of gold
And he hath put it upon her knee,
Saying give to me my little wee son,
And take thee up thy nurse's fee.

And it shall come to pass on a summer's day,
When the sun shines hot on ev'ry stone,
That I shall take my little wee son
And I'll teach him for to swim in the foam.

And you will marry a gunner good.
And a proud good gunner I'm sure he'll be.
And he will go out on a May morning.
And kill both my wee son and me.

And lo! she did marry a gunner good.
And a proud good gunner I'm sure it was he,
And the very first shot that e're he did shoot,
He killed the son and the grey selchie.

J'entends le moulin

J'entends le moulin (tique tique taque)
Mon père a fait bâtir maison.
La fait bâtir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apporte-tu dans ton jupon?
C'est un paté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fit trembler mer et poisson
Et les cailloux qui sont au fond.

*I hear the millwheel (tique, tique, taque)
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.*

*The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all lept up,
Causing the sea and fish to tremble,
and the stones on the bottom of the sea.*

Choral Hymns from the Rig Veda

Fascinated by Oriental philosophy, Holst was very moved and impassioned by Sanskrit literature and poetry. He studied the language in order to better understand the texts. This work is, therefore, directly inspired by the poems of Rig Veda, which Holst translated himself from Sanskrit into English. It consists of parts written for four equal voices (SSAA).

Hymn to the dawn, Hymn to the waters,
Hymn to Veda

This refreshing work, with immense meaning, seduces with its diverse style merging calmness, poetry, contrasts, dynamism and sometime complex harmonies.

Ständchen

Music: Franz Schubert
Words: Franz Grillparzer

Lingering softly in the dusk of evening
stillness we are here.
And, with fingers gently bent, lightly we
knock on our
sweetheart's chamber door. Now, swelling,
surging, with
united voices, we call our love to her. "Do not
sleep when affection seeks thine ear."

Once, a sage, with lantern, looked for honest
men. More than
gold, 'tis hard to find, lovers gentle, true and
kind. So, when
friendship cries, oh, my darling, open thine
eyes. Yet, of all,
the goods we number, what can be compared
to slumber? So,
instead of gifts or singing, we to you sweet rest
are bringing.
Just a greeting we shall say. So we silence all
our music, lightly
vanishing, we steal away.

Meet the Artists

One of Canada's leading conductors of choral music, **Robert Cooper** began his career under the tutelage of Helmuth Rilling and Robert Shaw. Artistic Director of Chorus Niagara and the Opera in Concert Chorus, Mr. Cooper has conducted the Toronto Mendelssohn Youth Choir for 22 successful years.

Mr. Cooper also enjoys a distinguished career as a guest conductor and clinician working extensively with many of Canada's leading choral organizations, provincial choral federations and choirs, and he also taught for seven years at the Faculty of Music, University of Toronto. He has had the singular honour to conduct the National Youth Choir of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. Last year he made his debut conducting both Symphony Nova Scotia and The London Symphony as well as conducting at the Newfoundland Festival 500. In October Mr. Cooper was in London, England, to adjudicate the International Choral Competition "Let the People Sing." He has also been invited to conduct special choral performances in Stratford, summer 2002, to celebrate the 50th Anniversary of The Stratford Festival.

As well as his work with choirs, Robert Cooper has been involved with the presentation of more than 70 operas and has been a frequent guest conductor with Canadian opera companies including Manitoba Opera, Ottawa's Opera Lyra and Pacific Opera Victoria. Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors. He is presently a board member of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

Dr. Barbara Tagg is an Affiliate Artist at Syracuse University, where she is Conductor of the Syracuse University Women's Choir, a member of the choral music education faculty, and Artistic Director/Founder of the Syracuse Children's Chorus. In demand internationally, Dr. Tagg has presented concerts and workshops in Europe, Canada, Hong Kong and China, as well as for many universities and choral organizations throughout the United States of America. Dr. Tagg's choirs perform regularly with the Syracuse Symphony Orchestra and through national auditions and invitation she sang with the Robert Shaw Festival Chorus in 1994 at Carnegie Hall. She has commissioned and/or premiered over 60 new works and received five National Endowment for the Arts grants.

Dr. Tagg is in her second term as the first nationally elected Chair of the ACDA Choral Repertoire & Standards Committee and in June 2000 became a board member of Chorus America. She served as Guest Editor for the March 1998 and the March 1993 issues of The Choral Journal.

She is a member of Pi Kappa Lambda, Sigma Alpha Iota for which she holds the Sword and Rose of Honor, and she currently serves as an Honorary Member of the Ernst Bacon Foundation. Dr. Tagg has been honored by the ACDA, the Syracuse Symphony Orchestra, the Syracuse Post Standard, and Civic Morning Musicals for her commitment to musical excellence, music education and to the choral art.

University of Toronto Women's Chorus

Robert Cooper, conductor

SOPRANO I

Meghan Fleet
Lindsay Isaac
Dorcas Tin-Wan Ko
Chloe Hunter
Jadelyn Ong
Natalie Rogerson
Brandi Sidoryk

*Manager

SOPRANO II

Ji-Eun Choi
Juliet Hess*
Fawn Kuo
Hsin-Yi Kitty Liu
Natalie Mak
Myrtle Millares
Michelle Minke
Stephanie Moore
Kristin Mueller
Jessica Robinson
Soo-Hee Shin

ALTO

Rebecca Bruno
Jenny Chun
Cheryl Chung
Andrea Czarnecki
Carolyn Duerksen
Jenny Ching-Yee Kwok
Daisy Ce-Mun Leung
Michelle Ma
Jennifer Matys
Meghan Rawlings
Charlene St. Aubin
Jacqueline Seo
Jade Pui Wan
Jenny Wong

Syracuse University Women's Choir

Barbara Tagg, conductor

Erin Bellavia
Katy Biagini
Ximena Castillo
Julia Chang
Caitlin Coleman
Andrea DelPiano
Meghan Dermody
Margaret Flood
Allison Frank
Sarah Gindlesperger
Leigh Gobrogge
Solkem Gottingar
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